

Thanks for coming: four archival collections and the counterculture

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Thanks for Coming: Four Archival Collections and the Counterculture

Introduction

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According to Richard Neville, founder of *OZ*, the most notorious magazine of the 1960s, “That unpopular label, *Underground*, embraces hippies, beats, mystics, madness, freaks, Yippies, crazies, crackpots, communards and anyone who rejects rigid political ideology.”¹ And while the Beat Generation had challenged mainstream 1950s US culture and consciousness, the moniker Underground emerged in the early 1960s, followed by the term “counter culture” towards the end of the decade.² According to the British polymath Jeff Nuttall, “duplicated magazines and home movies” defined the Underground, which began, he claims, in New York around 1964.³

¹ Richard Neville, *Play Power: Exploring the International Underground* (New York: Random House, 1970), 18.

² Theodore Roszak, *The Making of a Counter Culture: Reflections on the Technocratic Society & Its Youthful Opposition* (New York: Anchor Books, 1969).

³ Jeff Nuttall, *Bomb Culture*, ed. and introd. Douglas Field and Jay Jones (London: Strange Attractor, 2018), 174.

During the 1960s, British and North American counter-cultural activists forged extensive national and global networks through the publication of Underground newspapers, beginning with *Village Voice*, which was co-founded by Normal Mailer in 1955. Notable Underground newspapers included *Los Angeles Free Press* (1964) and *International Times (IT)*, a London-based publication that became Europe's first underground newspaper in 1966. The Underground Press Syndicate (UPS), later known as the Alternative Press Syndicate (APS) was also formed that year, encouraging wider distribution of articles by enabling participating members to freely reprint content.

In much the same way that little magazines during the early twentieth century made modernism, little magazines from the late 1950s—self-published, erratically produced and experimental—were the arteries of the Underground and avant-garde poetry circles.⁴ These included Ed Sanders's *Fuck You: A Magazine of the Arts* (1962-1965), whose editorials "were the manifestos and rallying point of the Underground"; Ted Berrigan's *C: A Journal of Poetry* (1963-1967), which published poems, plays, comics and translations; and Charlie Plymell's *Now*, a largely image-focussed magazine which ran for three issues in the mid-1960s.⁵ In the

⁴ See Suzanne W. Churchill and Adam McKible, eds. *Little Magazines and Modernism: New Approaches* (Routledge, 2007) and Eric Bulson, *Little Magazine, World Forum* (New York: Columbia University Press, 2016).

⁵ Nuttall, *Bomb Culture*, 177; Jed Birmingham, *Charles Plymell and Now*, *RealityStudio: A William S. Burroughs Community – Reports from the Bibliographic Bunker* [webpage].

Available URL: <http://realitystudio.org/bibliographic-bunker/charles-plymell-and-now/>.

Accessed 21 October 2019.

United States, the proliferation of duplicated little magazines soared to the extent that the phenomenon was known as the Mimeograph Revolution, named after the duplicating machine, an invention of Thomas Edison in the late nineteenth century. While commercial printers were loath to publish material that might attract the punitive action of censors, duplicating machines enabled poets and editors to circulate their publications across transnational networks of writers, artists and editors. As one scholar observes, “Within the mimeo world, poets seized the power to speak their minds via the poem, shaped their poetic forms, and defined the purposes of their own literary culture. The Mimeo Revolution granted poets permission to become literary radicals and to establish networks with unique poetic points of view.”⁶ And while Nuttall observed that “The best of duplicated mags ...were made in New York,” there were significant publications from across the UK. These included *New Departures* (1959-), edited by Michael Horovitz; *Poor. Old. Tired Horse* (1962-7), edited by Ian Hamilton Finlay; and *Poetmeat* (1964-67), edited by David Cunliffe and Tina Morris.⁷ Along with Nuttall’s own publication, *My Own Mag* (1963-1966), which ran for seventeen issues, little magazines in the UK and US underscored the ways in which these publications established intricate transatlantic networks. Nuttall’s work appeared in *The San Francisco Earthquake*, while he in turn published a number of international authors in *My Own Mag*, among them William Burroughs, Robert Creeley and Claude Pélieu.

⁶ Michael Basinski, Preface, *An Author Index to Little magazines of the Mimeograph Revolution, 1958-1980* (Lanham, Maryland, The Scarecrow Press Inc., et al, 2008), v.

⁷ Nuttall, *Bomb Culture*, 177.

In July 1967 the American British-based Jim Haynes launched the Arts Lab in Drury Lane, London. And while the original Arts Lab closed after two years, by 1969 there were around one hundred and fifty centres which functioned as alternative arts centres. Together with key counter cultural institutions, such as Better Books in London and the Peace Eye Book Store in New York, Arts Labs provided a crucial space for artists, film makers, activists, musicians and publishers to meet, debate and collaborate. These important spaces helped to develop experimental theatre groups such as The People Show (1966-), as well as Happenings, a form of performance art that sought to collapse the distinction between life and art by forcing the audience to participate, often in troubling and disturbing ways.

Most histories of the Underground chart the ways in which it began in North America and then filtered across to London, and then to mainland Europe and beyond. There is a widely held consensus that the counter-culture rallied in opposition to the Vietnam War but accounts at times omit how the Campaign for Nuclear Disarmament (CND), launched in 1958, also kick-started the Underground before it had a name. The Underground was in fact a transnational phenomenon. The British journalist John Wilcock edited *Village Voice* and *East Village Other* in New York while British poets and editors such as Jeff Nuttall and Michael Horovitz were instrumental in publishing American writers—and in particular William Burroughs—in their respective little magazines. Burroughs was based in London for much of the 1960s while the American writer Harvey Marshall Matusow worked first on *The East Village Other*, then moved to London where he worked on *IT*.

According to Jim Haynes, the “end of the sixties came as a kind of incredible collapse, a collapse of hope, and of the innocence and the naivety of the decade when everyone felt that we were changing the world, that we could change the world,” a sentiment echoed by

Jeff Nuttall in *Bomb Culture*, his seminal account of 1960s Underground culture.⁸ In the late 1960s the poet and playwright Adrian Mitchell also acknowledged the shortcomings of the Underground but concluded that there was “a willingness to experiment and take risks...Sometimes it may be totally exasperating. But there’s more sense of life down there than in all the corridors of power placed end to end.”⁹ And despite the shortcomings of the Underground, the archives are testament to an era that embraced vitality, risk-taking and failure in vibrant and unprecedented ways.

23 October 2019

The Counterculture Collections at the John Rylands Library

Jessica Smith, Creative Arts Archivist, John Rylands Library, University of Manchester, UK.

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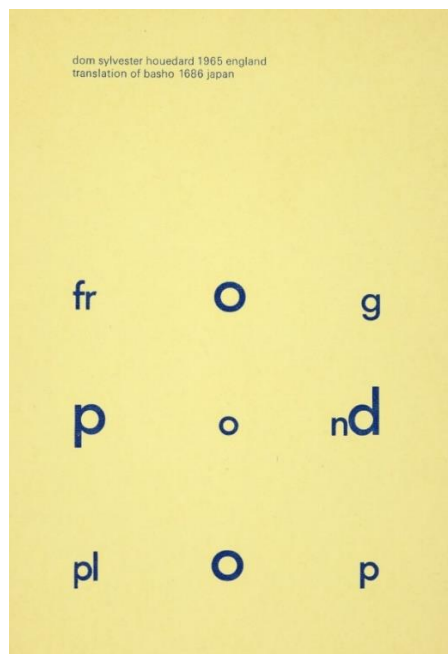
The John Rylands Library holds a small but significant collection of archives which reflect the avant-garde culture of the mid 20th century, most of which have been acquired in the last ten

⁸ Jim Haynes, *Thanks for Coming! An Autobiography* (London: Faber and Faber, 1984), 11.

⁹ Adrian Mitchell, Permissive Society is First Step in Freedom Struggle, *Guardian*, 12 October 1967. Available URL: <https://www.theguardian.com/theguardian/2012/oct/12/permissive-1960s-freedom-1967-archive>

years. The individuals whose papers we now preserve made a significant contribution to Britain's counterculture art, performance art, music, poetry, writing and criticism.

The first of these collections to be acquired was the papers of the concrete poet and Benedictine monk dom sylvester houdard, known as dsh. dsh was an expert on Christian-Buddhist relations, and a prime exponent of visual and concrete poetry, his most celebrated poem being 'Frog-pond-plop'. The collection includes correspondence and address books, alongside a large collection of works of art.

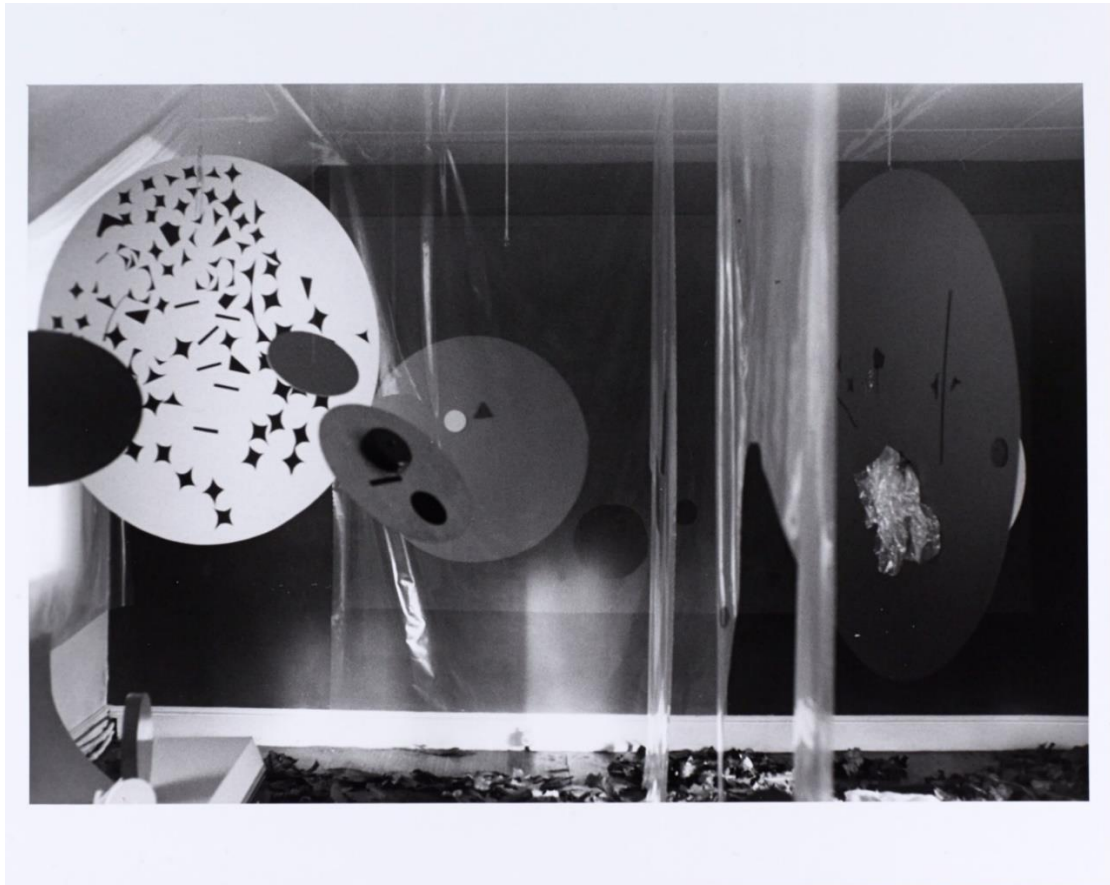


Frog-pond-plop by dsh, 1965.

Owing to our holding the extensive archive of indie publisher Carcanet Press, we have also received the personal papers of many writers and poets, including Elaine Feinstein in 2005, who moved in literary circles, which included the beat and black mountain poets of America.

The archive of Chinese artist Li Yuan-chia followed in 2008. Li Yuan-chia was a great innovator who worked across a wide range of media - ink painting, sculpture, performances and

participatory works, concrete poetry, film and photography. The collection includes manuscripts with notes and sketches of artworks, correspondence, exhibition catalogues and visitor books from the LYC Museum, a gallery run by Li Yuan-chia in Cumbria. There is a large series of audio-visual material relating to Li's practice as an artist, including photographs and Super 8 films.



Studio exhibition by Li Yuan-chia, Boothby, c. 1970

2010 brought a plethora of new collections, in the shape of the papers of artist, poet and social commentator Jeff Nuttall (see Douglas Field's article following); of Robert Bank, leading figure of the UK avant-garde literary network; and of pioneering electronic music composer Delia Derbyshire. These collections include audio visual material, artworks, literary

manuscripts, scripts for 'happenings', correspondence, book collections, and publicity material. They have been joined most recently by small collections of the poets Jim Burns and Dick Wilcocks, and of Nuttall's creative collaborator Priscilla Staples (stage name Rose Maguire). In 2018, we were also successful in procuring the papers of poet, publisher and activist Dave Cunliffe (see Bruce Wilkinson's article), which includes a large quantity of counterculture publications collected over the course of his life and work.

This eclectic cluster of archives are evidence that if an institution undertakes to preserve a particular genre of material, it can increase the likelihood of their being considered a suitable home for similar collections.

Collection references:

GB 133 DSH - dom sylvester houedard archive

GB 133 LYC - Li Yuan-chia archive

GB 133 EFP - Elaine Feinstein archive

GB 133 JNP - Jeff Nuttall papers

GB 133 DDA - Delia Derbyshire archive

GB 133 RBP - Robert Bank papers

GB 133 JBC - Jim Burns collection

GB 133 DWC - Dick Wilcocks collection

GB 133 PSP - Priscilla Staples (Beecham) papers

GB 133 DCC - Dave Cunliffe collection

The Dave Cunliffe Archive

Bruce Wilkinson, Archivist, John Rylands Library, University of Manchester, UK. Email: bruce.wilkinson@manchester.ac.uk

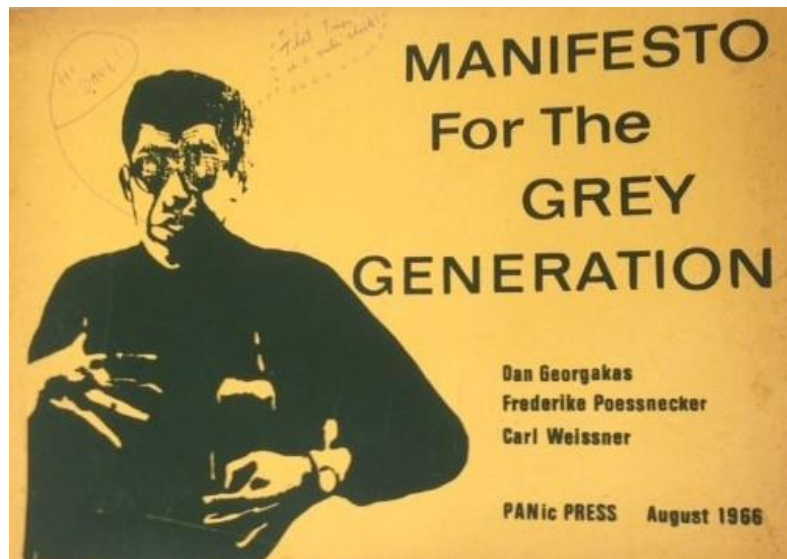
The Dave Cunliffe Archive contains several hundred poetry and countercultural magazines alongside related ephemera and correspondence with writers, poets, editors and radical bookshops from around the world. Cited in Jeff Nuttall's *Bomb Culture* as being involved in the formation of an early British counterculture, Cunliffe set-up the small press BB Books and, with his co-editor Tina Morris, published *Poetmeat* magazine alongside animal rights, anti-racism and anarchist material. Involved in a landmark 1966 obscenity trial, Cunliffe received avant-garde material and radical publications for review maintaining a collection so large that he was forced to build an extension on the side of his cottage in which to house it.

The archive is particularly rich in periodicals which link (and often blur the lines between) the avant-garde and the radical press featuring less well-known US countercultural publications from Cleveland, Detroit and California while also including the work of key figures such as Douglas Blazek, Charles Plymell, Claude Pélieu and d a levy. Morris and Cunliffe were connected with numerous US radicals including lesbian Black Panther Pat Parker, the Living Theatre's Julian Beck, *Black Mask* editor Dan Georgakas and the MC5 manager John Sinclair publishing their verse while also collecting their US output. There are large runs of more obscure American poetry publishers such as dozens of beautifully designed pamphlets from the Californian Hors Commerce Press potentially offering academics new lines of study. The archive holds poetic and underground material from Europe, South and Central America, Africa and Australasia and also features mail art from across the globe.

When Morris left Cunliffe in 1969 he began *Global Tapestry* (named after the animal rights group they had formed earlier that decade) continuing the magazine until 2014, receiving more review copies to add to the collection. The archive contains many British underground publications of the 1960s, 1970s and 1980s connecting Beat, hippie and punk subcultures, including music and poetry zines from the later period. One of the strongest parts of the archive is material linked to the Kentish Medway poets. Small, (often badly) photocopied editions from the mid-1970s onwards, these offer an exciting view of changing small press technology and an insight into connections between 'little poetry magazines' and punk zines. The Medway group featured artists and musicians who became better-known in other spheres including musician and artist Billy Childish, co-founder of the Stuckism movement Charles Thomson, Bill Lewis, Philip Absolon and, perhaps most surprisingly, Tracey Emin. The Cunliffe archive holds a large collection of the British regional radical press and on initial investigation it may contain copies of some publications not held anywhere else including leftist periodicals from practically every part of the UK - Devon and Cornwall, Wales, the Midlands and Scotland.

Sadly much of the pre-1969 correspondence was lost in a house move but the archive does have letters, receipts and orders from many well-known British and US radical bookshops from that period alongside some material needing further research including unattributed verse and prose. There is a large amount of mail between Cunliffe and numerous fellow small press editors, poets and writers and several boxes of material from anarchist artist and critic Arthur Moyse including substantial amounts of his artwork. George Dowden, Dennis Gould, Jeff Cloves, Andy Darlington, Ian Ayres, Gerald Nicosia and Michael Horovitz are all also well represented within the correspondence. A large ephemera collection includes

hundreds of photographs, flyers and posters and there is a good deal of material relating to the radical theatre group Welfare State International with which Cunliffe was connected.



Manifesto For The Grey Generation, Carl Weissner's Panic Press, August 1966.



Ezra, an Indian poetry magazine, late 20th century.



The Shaman Visions of Frank Melton from *Illuminations*, a 1960s Cleveland US countercultural magazine.



Three Medway poetry zines, early 1980s.

Jeff Nuttall Papers, John Rylands Library, University of Manchester

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In the words of the poet and critic Eric Mottram, Jeff Nuttall (1933-2004) was “the only all-round genius most of us are likely to meet in our lifetime. And let the sceptic beware: this is no exaggeration. His talents usually control at the limits of human exuberance.”¹⁰ At the time of his death, Nuttall, a poet, novelist, teacher, critic, actor, musician and visual artist, had published around forty books, the most famous of which is *Bomb Culture* (1968), one of the most engaging and idiosyncratic accounts of 1960s British and US counter-culture. Nuttall was also the editor of *My Own Mag: A Superb Absorbent Periodical* (1963-1966), one of the quirkiest publications of the 1960s. Running to seventeen issues, *My Own Mag* was a crucial hub which enabled Underground and avant-garde writers and artists from across the globe—among them B.S. Johnson, William Burroughs and Robert Creeley—to push the boundaries of poetry, prose and artwork.

Like many of his contemporaries in the avant-garde and counter-cultural scene who stressed the importance of the present moment, and who expressed disregard for the past and future, Nuttall was not conscientious about collecting his archive. There are, for example, few drafts of his own work. The Jeff Nuttall Papers, acquired in 2009, came via his friend

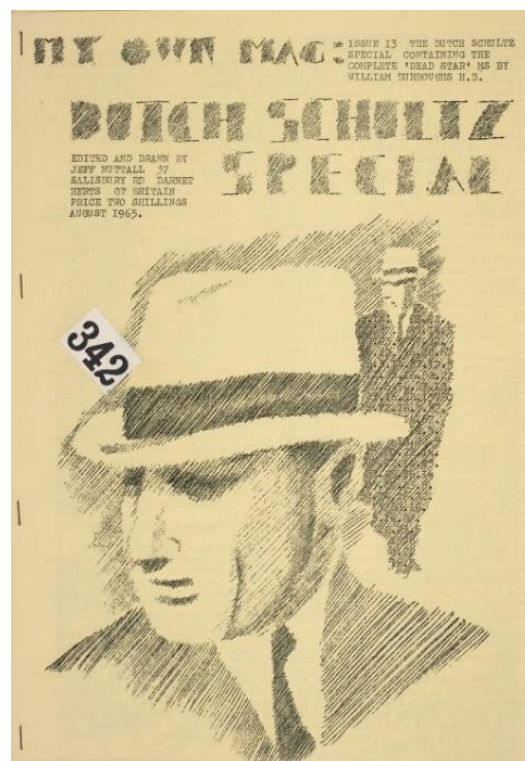
¹⁰ Eric Mottram, *Calderdale Landscapes – Jeff Nuttall* [brochure] (London: Angela Flowers Gallery, 1987). Available URL: http://www.jeff-nuttall.co.uk/html/eric_mottram.html.

Robert Bank, whose papers also reside at the John Rylands Library. Nuttall referred to the material now housed at the John Rylands Library as “the ‘60s box,” which is reflected in the significant correspondence he developed with poets and editors across the globe until c. 1975. Much of the correspondence reflects the ways in which communication between writers and artists during the 1960s functioned as a means to experiment with prose, poetry and art work. The Jeff Nuttall Papers contain colourful and at times experimental letters from the likes of Douglas Blazek, Jim Haynes, Dave Cunliffe, Mary Beach, Lawrence Ferlinghetti, Harry Fainlight, Lee Harwood, Claude Pélieu, Carl Weissner and Harold Norse. And while there are letters from over one hundred writers, editors and activists, few are from women, underscoring the ways in which Nuttall, like many of his Underground peers, challenged oppression across class and culture—but was slow to recognise the importance of gender equality.

Some of the highlights in the Jeff Nuttall Papers include correspondence from William Burroughs, a frequent contributor to *My Own Mag*, several of whose signed cut-ups are included in his archive. There are a handful of hand-written postcards sent by Burroughs from Gibraltar and Tangier, addressed to Nuttall who was living in Hertfordshire. Also included in the archive is the sign-in book to sTigma, a Happening/exhibition co-curated by Nuttall and others in London’s Better Books (1965). The signatories include Mick Jagger, R.D. Laing, Paul McCartney and Keith Richards, illustrating the ways in which Nuttall’s work in the 1960s cut across the London Underground scene.

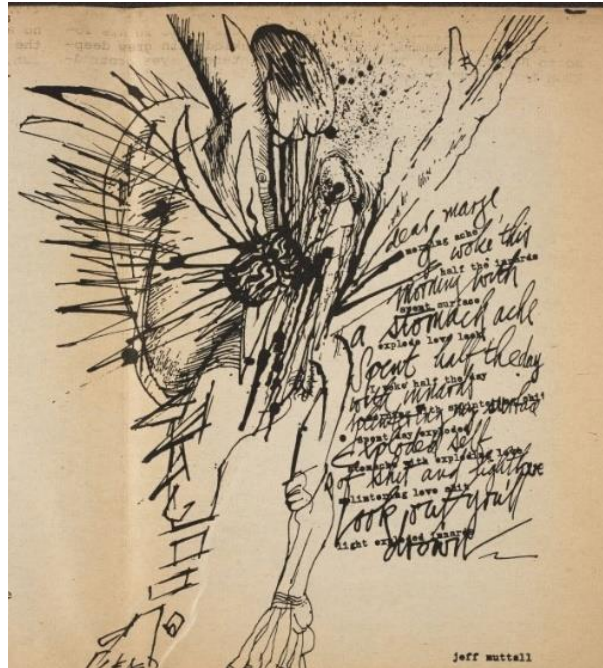
The Jeff Nuttall Papers reflect his talents as a polymath. There are several art works in the John Rylands Library, including two ceramics, as well as his significant collection of little poetry magazines from the 1960s and 1970s, a number of which published his own poetry,

short stories, comics and drawings. Nuttall's papers, which offer a fascinating glimpse of the 1960s counter culture, link productively to the papers of Bank, Dick Wilcock, Priscilla Sharples (Rose Maguire), Sylvester Houédard and Dave Cunliffe, all of which are currently uncatalogued at the John Rylands Library. The Jeff Nuttall Papers also connect usefully to the vast archive of Elaine Feinstein, a significant British poet, translator and biographer who was one of the earliest editors to publish the Beats in the late 1950s. As Nuttall wrote in *Bomb Culture*—a comment that speaks to his own archive—"The web was connecting up its separate strands. Between Criton [Tomazos], me, Burroughs in Tangiers, [Alexander] Trocchi, Weissner, Pélieu, something was clearly happening."¹¹

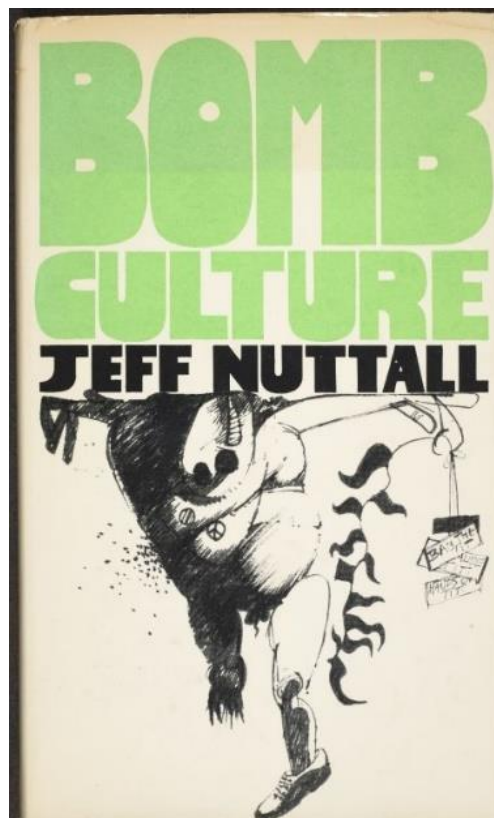


My Own Mag Issue 13, Jeff Nuttall, Aug 1965

¹¹ Jeff Nuttall, *Bomb Culture*, ed. and introd. Douglas Field and Jay Jones (London: Strange Attractor, 2018), 169.



The San Francisco EARTHQUAKE magazine, Jeff Nuttall, 1960s



Bomb Culture, Jeff Nuttall, 1968

Hello I Love You – The World of Jim Haynes

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Jim's career and interests embody much of the ethos of 1960s counterculture in Britain. He provided an antidote to the stultifying effects of conventional Edinburgh when he opened the Paperback Bookshop in 1959, the first of its kind in the country. He demonstrated his early disregard for censorship laws by stocking *Lady Chatterley's Lover* leading to a famous book-burning incident outside his shop. He went on to co-found the Traverse Theatre Club in 1963 thereby creating a permanent home in the city for new playwriting. After leaving Edinburgh in 1966 he founded the Drury Lane Arts Lab, the heart of counterculture London and the template for a movement towards multi-disciplinary arts spaces all over Europe. At the same time, he co-founded the *International Times*, the underground's parish magazine. His belief in sexual liberation led to founding *Suck – the first European sex paper*, with an editorial board including Germaine Greer and Heathcote Williams, and out of that came the Wet Dream Film Festival. He later published a sexual liberation manifesto called *Hello I Love You*. After he moved to Paris in 1969, he taught media studies and sexual politics at the radical University of Paris 8. His informal teaching style stemmed from his belief in education as a collaborative process, rather than schooling.

After hearing of the difficulty many of his friends had in getting their books published, he set up his own publishing company, Handshake Editions. His first commission was a book of Ted Joans' poetry for a reading given at UNESCO. He printed the books in his flat and distributed them himself often selling them in the street. This egalitarian approach extended

to his adoption of the concept of world citizenship espoused by Garry Davis and the World Service Authority. He was the authority's Paris representative and he issued world passports from his flat. The same desire to connect people motivated his publication of the aptly named *People to People* travel guides to Eastern Europe. Very simply, they included the names and addresses of locals who could be contacted for accommodation and local tips. There is no better symbol for Jim's over-riding interest. Because above all else Jim collected people.

He has been described as the godfather of social networking. His 60-year career in theatre production, writing, publishing and lecturing has almost come second to the personal connections gathered on the way by this self-confessed 'people junkie'. He starts his 1984 autobiography *Thanks for Coming* with ten pages of dedications in which he appears to list everyone he has ever known. His collection includes over 1000 books, the majority personally inscribed by the authors. His famous Sunday dinners in his Paris apartment are literally open to anyone. And the Jim Haynes Archive very much reflects Jim Haynes the man. Forget any ideas of serried ranks of organised correspondence files or neat, uniform diaries. Instead, take a deep breath and plunge into a world of free association as chaotic and creative as the relationships at its heart. There are parts of the collection where some kind of order prevails: the newsletters for example or the publishing manuscripts, and occasional attempts have been made to arrange correspondence alphabetically. But the rest is a glorious miscellany: drafts for articles written on the back of other correspondence, random notes from friends. A typical file includes a photocopy of the cover for *Cassette Gazette* no 2 (Jim produced an audio magazine which featured interviews with Charles Bukowski amongst others); a 1964 cutting from the *Scotsman* on the Traverse Theatre Club; a 1973 article about Freelandia from the *Berkeley Barb*; and cheques written by Jim for the Traverse in 1965.

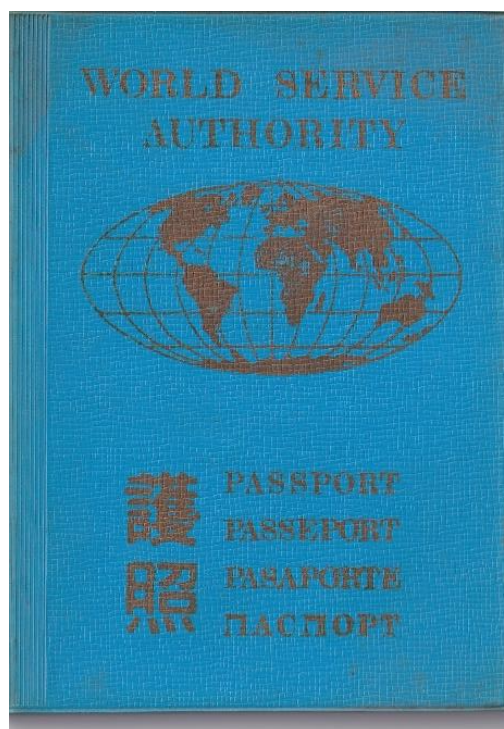
At the heart of the collection are the newsletters. From the early 1960s, Haynes produced newsletters for his friends, initially annually but eventually up to 40 a year. They can take different forms: an account of his trips to the Cannes Film Festival, the Frankfurt Book Fair or the Edinburgh Festival (all of which he attended nearly every year), newspaper articles about the Sunday dinners, or a review of a friend's book reproduced and circulated. What was someone so plugged into an international cultural network thinking and doing and saying? Who did he meet and where did he meet them? His openness meant that he wrote it all down and circulated it to everyone he knew. The newsletters are the refined versions of many hundreds of diaries, some kept for specific trips in the form of scrapbooks with theatre flyers, letters from friends and reviews interleaved; and some straightforward appointment diaries, which read as a who's who of culture across Europe.

Cataloguing is at a very early stage but papers relating to all Jim's interests are represented. The collection is particularly strong on manuscripts and correspondence relating to Handshake Editions including works by Judith Malina and John Calder. There is also correspondence, articles, official bulletins and passport applications from the World Service Authority. There are papers relating to drugs policy that Jim was commissioned to prepare by the UN and his involvement in the Earth TV movement with Jack Henry Moore and endorsed by UNESCO. And there are also some curious anomalies. I opened one folder and quickly realised that the correspondence was not by Jim. On closer inspection, the letters and draft original poems were by Rene Ricard, poet, painter and art critic and one time member of Andy Warhol's The Factory. As I continue cataloguing my challenge is to reflect Jim's world while at the same time making the collection accessible. I have already created dozens of name authority records to attach to catalogue entries, emulating the web of contacts he valued so

much. By the end of the project in 2021, the catalogue will be available publicly. Until then I welcome any enquiries about the collection.



Burning Lady Chatterley's Lover, Jim second from left, 1960



World Service Authority passport, c1973

Jim Haynes

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France



Ted Joans celebrates a birthday in Paris with Stanley Cohen, 4 July 1996. Ron Sukenick also celebrates his 14 July date. Ben Zaverim and Michael Zaverim play jazz. Left to right: Ted, Ron, Jim. Photo by Zio Ishima, No.381.

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Newsletter 381 – Ted Joans and Ron Sukenick celebrate their birthdays with Jim, 1996

The Harvey Matusow Archive

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The Times may not seem like the most obvious publication to reference in an article about counterculture archives. Nevertheless, on page eight of the 10 June 1968 edition is a short announcement stating that the papers of Harvey Matusow were to be donated to the Library of the University of Sussex. The archive now forms one of the largest collections of personal papers held by the University's Special Collections. Housed in over a hundred boxes, it is accessible to researchers at The Keep.¹²

Harvey Marshall Matusow (1926-2002) was born in the Bronx, New York City. Following military service in the United States Infantry during World War II, he joined the Communist Party of the United States of America in 1946. Matusow's political allegiance apparently soon shifted and, by the 1950s, he was supplying information on the Communist Party and its members to the FBI as a paid informant. Between 1951 and 1954, Matusow was a government witness, testifying against his former comrades before the House of Representatives Committee on Un-American Activities. Matusow's political shift was seemingly so total that he spoke publicly in favour of Senator Joseph McCarthy during the

¹² The Keep [website], Sussex Family History Group, East Sussex Records Office, Brighton and Hove City Council and the University of Sussex, 2019. Available URL: <http://www.thekeep.info>. Accessed 20 October 2019.

latter's 1952 Senate election campaign. All was not as it seemed with Matusow's testimony though and, in 1955, he was charged with perjury having admitted to giving false evidence. Matusow's activities during the first half of the 1950s are documented in his autobiographical *False Witness* (1955). Written shortly before his imprisonment, Matusow used the book to confess to his crimes. Matusow's publisher was Cameron & Kahn, a firm founded by Angus Cameron and Albert Kahn who had themselves been blacklisted and with whom there is extensive correspondence in the Matusow archive.

Absent from the San Franciscan Beat heyday, Matusow moved to New York following his release from prison and set about establishing himself in the New York art scene. During the 1960s, he was both a creator of, and commentator on, counterculture publications and activities. Yet his actions during the 1950s were never entirely forgotten and he decided to settle in England for a number of years of self-imposed exile in the 1960s and 1970s.

At the time of his donation to the University of Sussex, Matusow was living in London. In a letter to the University's Sub-Librarian, Matusow explained his intention that "when properly catalogued [the archive] should form a picture of America in the 30's, 40's, 50's, 60's."¹³ However, his decision to gift his archive to a United Kingdom institution was not one made entirely from geographical convenience. Matusow claimed to have turned down several universities in the United States that were interested in the papers as he did not believe they would be viewed objectively.

¹³ University of Sussex Special Collections, office file, H. Matusow to A.N. Peasgood, 10 September 1974.

The archive is divided into two sections with Matusow I (ref: SxMs8) representing Harvey's activities up to the time of his imprisonment. It contains voluminous official papers and personal files relating to McCarthyism and the anti-communist trials. Of note is the material relating to *Counterattack*, the anti-communist newsletter for which Matusow was an assistant editor. However, the papers are important not just as a record of a particular moment in United States' history but as a precursor to Matusow's engagement with the counterculture, as revealed through Matusow II (ref: SxMs23).

As with the other collections discussed in this article, Matusow II is particularly valuable for the presence of small-press magazines. The archive contains copies of the London edition of *Oz*, including ephemeral material relating to the 1971 obscenity trial which followed the publication of the 'school kids' issue. *IT (International Times)*, a publication to which Matusow contributed having arrived in London, is represented, as too is material associated with *EVO (The East Village Other)*, an early underground publication from New York.

Attempted transatlantic collaboration is evident in the files relating to the London Film-makers Co-op. Matusow served as the Chairman in the Co-op's first year. Based initially in the basement of Better Books on Charing Cross Road, the organisation sought to promote "avant-garde low-budget non-commercial films", serving as an "important link in the world-wide chain of non-commercial 'underground' filmmaking".¹⁴ The archive contains many cuttings relating to the Co-op as well as correspondence showing how Matusow attempted to draw on his connections in New York. Those efforts were not entirely successful and in

¹⁴ University of Sussex Special Collections, SxMs23/6/57, London Film-Makers Co-Operative press release, 20 October 1966.

1967 Matusow was replaced as Chairman. It seems his past activities were never fully forgotten nor forgiven within the counterculture groups of which he so eagerly wanted to play a role.

More generally, the archive contains many manuscript and printed papers, correspondence, photographs, sound and film recordings. Matusow's involvement with music is well represented. He was married for a time to the minimalist musician Annea Lockwood, played in his own band – Harvey Matusow's Jew's Harp Band – and organised the International Carnival of Experimental Sound in 1972. The archive documents Matusow's unsuccessful efforts to halt the progress of computers as a founder member of the International Society for the Abolition of Data-Processing Machines. His interests in this area led to the publication of a book, *The Beast of Business: A record of computer atrocities*, in 1968.

A multifaceted character, public and yet often elusive, Harvey Matusow's archive is as wide-ranging in its interests as its creator was, from his military service to his endeavours to popularise the stingless yoyo. In 1955, Harvey Matusow wrote:

*I know that many people will wonder how they can believe me now, when I have lied so often in the past; and I do not expect to be taken merely at my word. Readers will have to judge the truth for themselves.*¹⁵

The archive, of course, allows such a judgement to be made. It must be made cautiously, as one would expect with a character as seemingly contradictory as Harvey Matusow. Whilst the

¹⁵ H. Matusow, *False Witness* (New York, Cameron & Kahn, 1955), 17.

creator of the archive at times remains elusive, there is a wealth of material to explore – and where would the fun be if it were any other way?



Contact sheet for a proposed book about Harvey Matusow's time as a witness, c1955